

Hearst's Innovative Edge



ON THE FOLLOWING PAGES, THESE leading women of Hearst Corporation address how the company has been successful in creating a culture of innovation and inclusion that inspires a loyal and enthusiastic workforce. Clockwise from the top left:

Scherri Roberts,
Senior Vice President
of Human Resources,
Hearst Magazines

Eve Burton,
Senior Vice President
and General Counsel,
Hearst Corporation

Carol A. Smith,
Vice President, Publisher,
and Chief Revenue Officer,
Harper's BAZAAR

Anne Fulenwider,
Editor in Chief,
Marie Claire

Ellen Levine,
Editorial Director,
Hearst Magazines

Debra C. Robinson,
Senior Vice President and
Chief Technology Officer,
Hearst Magazines

Cutting Edge

An Interview with Eve Burton,
Senior Vice President and General Counsel, Hearst Corporation



Eve Burton

EDITORS' NOTE Eve Burton is on the Hearst Corporation Board of Directors and the board of directors of AOL. She is also a member of the advisory board of the David and Helen Gurley Brown Institute for Media Innovation at Stanford and Columbia Universities. Prior to joining Hearst, Burton served as Vice President and Chief Legal Counsel at Cable News Network (CNN). Burton was a Fulbright Research Scholar at Thammasat University in Bangkok, Thailand. She holds a J.D. from the Columbia University School of Law.

COMPANY BRIEF Hearst Corporation (www.hearst.com) is one of the nation's largest diversified media and information companies. Its major interests include 15 daily newspapers; hundreds of magazines around the world, including Good Housekeeping, Cosmopolitan, ELLE and O, The Oprah Magazine; 29 television stations; ownership in leading cable networks, including Lifetime, A&E, HISTORY and ESPN; and significant holdings in financial, automotive, electronic and medical/pharmaceutical business information companies.

How does your group operate within Hearst?

My team's obligation is to assist our CEO, the presidents of each division, and our business colleagues worldwide. Our general goal is to provide advice that supports the greater good of the corporation, as well as each individual part of the company. We pride ourselves on being partners with our businesses.

We do a majority of the work in-house, operating as if we were a boutique law firm. This allows us to acquire a deep knowledge of our businesses so that each time we do a new legal project, it's based on a much larger set of experiences.

Frank (Bennack, former CEO) and Steve (Swartz, CEO) have made it clear that our mission, in addition to being a successful business, is to stand for something more as part of a democratic society. For my team, that has led to a strong commitment to defending free speech principles in the contexts of the digital world where we now live and work.

This has created a culture that has allowed us to hire and keep top notch legal talent.

What makes this company so special?

It starts with leadership and great people. Add to that strong consumer and business-to-business brands that entertain, educate, and inform – combined with a proud history – and you have the main building blocks. This in conjunction with Frank and Steve's focus on innovation and the need to quickly adapt to a changing world makes for a dynamic company.

Is diversity a key part of Hearst's value system?

My team is diverse by every traditional measure. Most importantly, what comes from that is a diversity of perspective. There are no "yes" people on our team, and often no right answers such that much of our work is in a gray area. We find in this context that there is a direct correlation between diversity of thought and better legal results. ●

Finding Your Voice

An Interview with
Anne Fulenwider, Editor in Chief, Marie Claire



Anne Fulenwider

EDITORS' NOTE Anne Fulenwider was named to her current post in September 2012. Before this, she had been Editor in Chief of Brides since October 2011. Prior to this, she served as Executive Editor of Marie Claire for two years, starting in September of 2009. Previously, Fulenwider served as Senior Articles Editor at Vanity Fair. Before this, she was a senior editor at The Paris Review, and served as the research assistant to George Plimpton as he wrote the book, Truman Capote. Fulenwider graduated Magna Cum Laude with a B.A. in English and American Literature from Harvard University in 1995.

COMPANY BRIEF Marie Claire (www.marieclaire.com) is published in 35 countries and is read by more than 15 million people worldwide. The magazine was founded in 1937 by French industrialist Jean Prouvost, whose goal was to present the realities of life mixed with fashion and beauty coverage.

Why has this brand withstood the test of time?

This is a wonderful time for women in the marketplace, and for diversity. It's a great time to profile women "doers." We have been doing something called "Marie Claire @Work" for four years now. As women are taking on more leadership roles, we are highlighting their achievements, and talking to them about their challenges and passions.

Marie Claire is turning 20 years old in the U.S. in 2014, and this gives us a great opportunity to tell the story of how women's lives have changed in this country over that time.

We dive into women's lives, and find out what they're passionate about, such as their fashion and beauty choices, their careers, and what they do with their time off.

What makes a brand unique in this space?

It's all about finding your voice and your tribe of women, because this is what defines a magazine these days.

We're going for a woman who is incredibly socially engaged; who loves fashion, but is passionate about global issues and giving back to the community, which she can do now more easily because of social media. She has a bit of attitude; she downloads songs the minute they come out, and sees a movie on opening weekend. She cares about making a difference in the world.

Today's reader knows what is authentic and what is not. Marie Claire has a specific voice; we're like your older sister or cousin who went to France over the summer and learned some things in Europe and we're giving you a sneak peak – we're opening it up to you. We have one million Twitter followers and three TV shows. We're also a social media savvy brand, out on the street with you taking tons of pictures and asking you to share your experiences with us.

What makes for a successful editor today?

First, you need to surround yourself with a team of people who are excellent at what they do.

Second, you need to communicate your vision for the brand to the team and have everyone on the same page, working together, to execute that vision, because magazines are collaborative.

Third, you need to be able to spread that vision out into the world through all the channels available, be that print and digital magazines, social media channels, the Web, TV, press efforts, and through good old-fashioned word-of-mouth.

But, essentially, it comes down to vision and voice. ●

Staying Relevant

An Interview with Ellen Levine,
Editorial Director, Hearst Magazines



Ellen Levine

EDITORS' NOTE *Ellen Levine became the first-ever Editorial Director for Hearst Magazines in July 2006. She made publishing history in October 1994 when she became the first woman to be named Editor-in-Chief of Good Housekeeping since the magazine's inception in 1885. Before this appointment, Levine served as Editor-in-Chief of two other major women's magazines—Redbook and Woman's Day—and as a senior editor of Cosmopolitan. While at Woman's Day, she was also Senior Vice President of Hachette Magazines, Inc. In January 2004, Levine was inducted into the Magazine Editors' Hall of Fame by ASME and the Magazine Publishers of America.*

COMPANY BRIEF *A unit of Hearst Corporation, Hearst Magazines (www.hearst.com), is one of the world's largest publishers of monthly magazines, with 20 U.S. titles and close to 300 international editions. The company also publishes 19 magazines in the United Kingdom through its wholly owned subsidiary, Hearst Magazines U.K.*

How do you keep things so fresh, and what is the secret editorially?

The secret is to have a terrific editor at the head of each of these magazines who understands we're in a different day and age now. You cannot ride with the same point of view, writing style, image selection, and typography as you might have been able to even seven years ago.

Some of our magazines are 140-plus years old, and we constantly freshen the voice and graphics to keep them current.

This wasn't a priority in the past, but the readership has changed and will continue to change.

How do you maintain an innovative edge?

Everybody has to realize that change is welcome now. Women don't want a whole different life, but the way they live their lives has changed. They want to be happy and look great, and not worry about money and have healthy families, but the way they get these things has changed. Women are the change agents today.

What will keep print successful long term?

Relevancy. People have become accustomed to the quick delivery of information. Women in focus groups tell us they don't have enough time and they need to be better organized. If you can package the information they want in a voice that is appealing and you can deliver across many different platforms—but you maintain the overall voice for the brand you're working on—print will stay relevant.

It's also still important for women to be able to tear out a piece of paper and take it with them.

What is it about Hearst that has kept you there?

The people who work here are smart, and if you want to talk to the CEO, you can and he listens.

It's welcoming and there is a high level of honesty. I feel a lot more comfortable working with people who share the same goals, and who are upfront about everything.

Hearst is part of my family.

Are the opportunities growing for women in this industry?

They are greater than they have ever been. Women just need to know themselves. One of the best pieces of advice for all of us is to know what we're terrific at and what we're not, and hire to our own personal weaknesses, not to our strengths.

There is a deep-rooted need for communication—this will not go away. Journalism is communication and there are many forms of it. ●

Valuing the Workforce

An Interview with Scherri Roberts,
Senior Vice President of Human Resources, Hearst Magazines



Scherri Roberts

EDITORS' NOTE *Scherri Roberts was appointed to her current post in January 2012. Roberts previously held the position of Vice President/Director of Human Resources for Hearst Magazines since February 2007. She was formerly the Director of Human Resources at the Philadelphia Museum of Art. She returned to Hearst Magazines after serving as its Director of Human Resources from 2001 to 2004, and as Executive Director of Human Resources from 2004 to 2006. Roberts has also held positions in human resources and marketing management at Phase2Media, Children's Television Workshop, Cigna Corporation, Zeneca Inc., and Bell Atlantic Corporation.*

How can you maintain an intimate feel with the size of the workforce at Hearst?

It comes from the top. It's important to us that our execs practice what we preach, in terms of valuing our workforce. We try to demonstrate by the way we interact with one another, and the way we show our appreciation for the staff's commitment, as we know that Hearst's achievements would not be possible without them.

Our people are smart, creative, and passionate about our products, and about the company. Our best employees believe in treating each other with respect. We have a reputation for this within the industry.

Within international markets, do you generally seek local talent?

We traditionally partner with the people in whatever region we're operating in. We license our brands in many instances, and we work with talent in the local market to produce magazines that fit within the Hearst template while reflecting the tastes of the region, so there is an inherent authenticity.

In general, we have a reputation as a company that knows how to be a good partner. We show an ability to work with others to produce strong products, both in the U.S. and internationally.

How critical are the training programs within Hearst?

We invest in employee development, and we did that even in the depths of the recession. We invested in digital training for our editorial workforce in partnership with CUNY, and put virtually all of our magazine brands through multiplatform journalism training.

We asked the university to develop a program to teach us how to make a story live on all platforms before anyone else was investing in that training. We also expanded that with digital training to our sales force.

We have training for our first-line managers. We conduct special training for people we consider to be strong number twos, who have the potential to be department heads, publishers, and editors-in-chief, since we believe in internal mobility.

How does an engaged leadership help drive your success and retain talent?

It's so important. We have a weekly executive team meeting where we talk about strategic imperatives for the company. My participation enables me to understand our goals, and turn that understanding into programs for the company.

We have an internal speaker series called thincTANK that permits us to share best practices, and an employee recognition program that reinforces the achievement-orientated behavior that we need to exhibit to succeed as a workforce.

We are fortunate to work for a strong company that is privately held and diversified. These attributes help us retain great talent. ●

From Tactical to Strategic

An Interview with Debra C. Robinson,
Senior Vice President and Chief Technology Officer, Hearst Magazines



Debra C. Robinson

EDITORS' NOTE Prior to being appointed Chief Technology Officer, Debra Robinson was Vice President, Technology and Production, Digital Media for Hearst Magazines. Robinson was also interim Chief Information Officer of CDS Global. Before coming to Hearst, Robinson held executive positions at Primedia, CVS Pharmacy, CMP Media, Delaware North Companies, and Aramark. During her time at CMP Media, Robinson was the executive sponsor for the release of the Mason server architecture into the open source community in 1997. Mason now powers the Web infrastructure for a wide variety of sites. Robinson is a graduate of The Wharton School, and also has a Master's of Science from the University of Pennsylvania.

What are the key initiatives that have made you such a leader in your area?

We're very focused on moving from tactical to strategic initiatives. Currently, there are significant projects going on to consolidate all of the infrastructure activity at a corporate versus business unit level, which freed up my time and resources to focus on projects that are strategic for the magazine group.

One of these strategic initiatives is a content platform, which allows us to create content once to publish anywhere. We're focused on working with *Seventeen* and our design group – which is made up of *House Beautiful*, *Elle Décor*, and *Veranda* – to streamline their workflows and configure the style sheets to be able to tag content. This will determine how and where it flows, and into what devices and delivery mediums, resulting in channel-agnostic content.

In the past, we have been print-centric, and we have to adapt for whatever channel or device will display our content. This process is decoupling the content from the presentation layer so it can flow to an iPhone app or iPad, and the Web, as well as to print.

What impact will this have?

It's taking away the manual effort on the back end, so we're doing the work upstream with design and tagging. We also enhance our content through enrichment engines, which do keyword tagging and metadata, so we're not doing that downstream.

This allows us to create and produce a lot more content with our existing staff.

Do your people understand the impact and the value of this?

Yes. For instance, we put a workflow in place that allows us to produce 120 digital magazines a month with the addition of just one production person.

How important is it to have metrics to track return in this area?

We are in the process of implementing a digital asset management system that allows us to measure productivity, use of assets, and ROI. It also makes it possible to create new products very quickly, which is the biggest reason for doing this.

What will things look like three to five years out?

As far as content workflow, it will be dramatically different. It's all about moving the work from downstream to upstream, which is changing the way content is created. It's a mindset and cultural change.

It's also about showing our people that this technology will be to their benefit, will produce more content, and will make their brands more profitable. ●

Reinventing BAZAAR's Future

An Interview with Carol A. Smith,
Vice President, Publisher, and Chief Revenue Officer, Harper's BAZAAR



Carol A. Smith

EDITORS' NOTE Carol Smith was appointed to her current post in May 2011. Prior to her arrival at BAZAAR, she was Chief Brand Officer of the ELLE Group at Hachette Filipacchi Media. A founding publisher of *Parenting*, acquired by Time Inc., Smith was appointed president and CEO in 1993. While at Time Inc., Smith was also the founding publisher of *Vibe*, and served on the launch team for Martha Stewart Living. Earlier in her career, Smith was publisher of *American Heritage*, and co-founder of *American Photographer*. She helped launch e-commerce Web sites *beautyjungle.com* and *estyle.com*. She is a graduate of George Washington University.

COMPANY BRIEF Available in 43 countries around the globe, Harper's BAZAAR (www.harperbazaar.com) is a visual muse and a source of ownable style—turning the unexpected into the coveted. Since its inception in 1867 as America's first fashion magazine, BAZAAR has showcased such extraordinary talents as Richard Avedon and Andy Warhol, and the tradition continues today with world-class photographers and creative collaborations with artists and auteurs from Takashi Murakami to Martin Scorsese.

What was your vision for the magazine when you came in?

I knew *Harper's BAZAAR* was a magazine for serious fashion, and it had a nice feel of timelessness to it, but I truly fell in love with BAZAAR when I started reading its history.

I felt it was important to cherish the magazine's past while reinventing it for the future. We had to push ourselves to the top of the fashion magazine pyramid, and BAZAAR needed to be more luxurious, while also being effortlessly chic and modern. So we changed the product – the look and the feel – to create a new reader experience. But we also drew on the traditions of our past to make the magazine fresher without losing that timeless appeal.

Has the profile of the reader changed?

Not dramatically. We raised the price on newsstands because we know the discerning woman we want, who is affluent and sophisticated, is not driven off by price increases.

What is the vision behind ShopBAZAAR?

It was born out of a need for me to stop tearing pages out of magazines and putting them in my bag only to lose them or get to the store right after the item sold out. I felt there had to be a way to connect a fashion magazine like BAZAAR to a shopping experience. It hasn't been easy to launch a new e-commerce product and organically integrate it into the magazine. But I'm happy to say it's working, and it has significantly changed the conversation about BAZAAR.

How do you remain relevant in print with the drive towards digital?

I feel so lucky to be in the fashion category, because a printed fashion magazine will always be relevant, and will always be a starting point. There is a pleasure and immediacy in holding a magazine and looking at a magnificent photo portfolio that nothing in the electronic media can quite equal.

That said, women can experience BAZAAR on *Bazaar.com* and at our pop-up shops, as well as by sitting in their living rooms reading our magazine.

I feel very strongly that BAZAAR is a whole ecosystem, and the separate parts have to nourish each other. I believe the system is working well right now. BAZAAR has never been better or bolder, and our advertisers respond to that.

We've figured out our vision and our mission, and now we're focused on the future. ●